# ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

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# STRUCTURED

# SCULPTURE

OCTOBER - NOVEMBER 1968

# STRUCTURED SCULPTURE

GALERIE CHALETTE - NEW YORK

JOHN CUNNINGHAM

ROBERT ENGMAN

ERWIN HAUER

DEBORAH DE MOULPIED

WILLIAM REIMANN

STEPHANIE SCURIS

ROBERT ZEIDMAN

In late spring of 1960, one Sunday afternoon, we went to Yale University at the invitation and subtle insistence of Josef Albers. He wanted us to see the sculpture of his students. And if we shared his opinion regarding the quality of the work and achievement of his " children " — as he lovingly referred to his students — would we " please do something about it ".

At Yale, Josef Albers led us from studio to studio, introducing the artists whom he had summoned there, showing and explaining their work. We were confronted with a group of artists who despite — or perhaps because of the fact that they had been taught and guided by one and the same " spirit " — had emerged as distinctively different personalities, each one going a seperate way in the pursuit of their artistic goal. Yet, obviously, there were certain things they had in common: a sense for order and attention to detail, a search for perfection, respect for the principles of structure and ardent admiration and utter reverence for their teacher.

A decision was speedily reached. With the benign and beaming approval of Josef Albers we selected the work of seven sculptors to be exhibited in December of that year. The exhibition was called " Struc-

tured Sculpture". Five of the seven artists have remained associated with us and have come a long way. Now, eight years later, our second "Structured Sculpture" exhibition presents the work of the original five participants, joined by two new-comers who are thinking and working in the same "spirit"; coincidentally bringing the number of participating artists again to seven.

My purpose is to develop form through the manipulation of material and idea. I am involved with a p r o c e s s of creativity. The objects exist as a result of my actions on material and my experiences with other objects. I use what I know to discover that which I do not know. In that, the objects themselves represent a total experience of thought, activity and discovery.

The process of creativity to me is a continuous one. I am not involved with making objects but rather with a process of utilizing materials to articulate ideas, to discover form. To this end the object represents the verbalisation of this process. It stands for itself, it has meaning in terms of my involvement with it and the process through which it was conceived. It needs no literary description to justify its existence.

**JOHN CUNNINGHAM**

. . . I think it was either Shelley or Keats who said that "Beauty is in the eye of the beholder.". That is a very bright thing. Because it means that a man can only extract from what he is looking at, what ever he is capable of extracting. In other words, the transmitter can never be more effective than the receiver. And if a work of art is capable of transmitting a tremendous message, that message does not necessarily beat itself into every organism. The receiver hat to be somewhat tuned to the frequency in order to pull out the message . . .

. . . Structure. I had a definition of structure at one time and I forgot it. I've tried often to write and never been able to do it well because it just isn't my field and I think that painters and sculptors are terrible in writing . . .

**ROBERT ENGMAN**

Of all the things I have dealt with in sculpture, the identical module holds the greatest fascination. In order to fit its neighbours in a continuous fashion, its form is dictated by the module it adjoins. Since this environment consists of its own identical likeness, the element hat to be perfect with respect to itself, for the sake of a bigger entity. The whole entity consists of a plurality of parts and if it is to be a unified whole, it has to deny autonomy to any of its parts. The module is pared down to the simplest possible form, yet it contains the entire law of growth of the system. Thus there exists a peculiar relationship between perfection and anonymity, between perfection and the larger entity . . .

One of the major challenges involved in modular sculpture is the unification of a plurality of elements. By this I mean the contrivance of an entity where nothing can be added or subtracted without a negative effect. One could let the assemblages of modules grow until space, material or patience runs out; but it is necessary to be critical of the number of repeats. The optimum is reached when the assemblage appears to be something more then just the sum of its components.

**ERWIN HAUER**

In 1958 the study of Form took on a new importance for me. In a mood of rejection of past complications, I began a rigorous exploration of the variations possible with simple geometric forms.

Limiting this investigation to the parabola, I began working with multiples, using segments of this form in different systems of progressions. From this investigation a natural growth and configuration developed, along with the selection of materials and processes.

My primary considerations while working are those that best combine the formal elements of building in conjunction with a sense of beauty which I believe can only be achieved through order . . .

My search has always been involved with an order of one kind or another. Nature and its inherent order, particularly in the progression in growth of crustaceans, shells and other sea life has been more of an investigative departure for me rather than a geometrical or mathematical approach. The use of plastics as a medium was a solution to the reading rather than a technique.

**DEBORAH DE MOULPIED**

Acrylic sheet permits thought to use combinations of reflected and transmitted light to affect the apparent behaviour of mass interplaying with its defining space. Light passing through this material modifies visual clues available from it to become ambiguous and conflicting when one attempts to fix a sense of solid and void. Seen over time in the fluctuations of natural daylight, it becomes possible for clues to reserve and reciprocate allowing mass to transform its appearance from density to weightlessness and back again.

The mode of lamination provides wide working flexibility permitting close observation to give a constantly reinforced sense of the changes occuring in the growth of a given piece. All parts having been cut from sheets of uniform thickness, a stable, pervading reference ensues to measure visually the forces in play through the changing rates of enlargement or contraction of the surfaces between the parallel planes of the joints. Shaped initially as solids by grinding and carving, the individual elements are then completely disassembled, allowing potentially infinite combinations, eventuating through trial and selection to a statement whose intent is to make possible a unified sensual and comprehensive experience of the idea present.

The shapes come from ideas and phantasies set off by the experience of beings and things growing and changing in response to the natural order, as filtered through the properties of available material, problems of span and weight, the limits of skill and patience.

**WILLIAM REIMANN**

For me, art has become the means for making sense of my surroundings. Starting something new one never knows quite what the form will be. There is a time of trial and error when I may be working on several things and nothing happens. But then there are times when something happens — a flow of ideas.

My teachers, Josef Albers and Louis Kahn, have been a continuous source of inspiration. Through my involvement in art I have come to realize that a work of art evolves through questioning. What is enough for one form is not enough for another. Always there are more questions.

**STEPHANIE SCURIS**

Sculpture for me is a need to express an appreciation of the rightness of structure in nature. I do not wish to draw nature as I see it. But understanding the lesson it teaches in growth, form and function serves as a guide to my sculpture. Through sculpture I became aware of the relationship of each living organism to its environment . . .

The task I have chosen is a concentrated endeavour explore one of the prime forms — the sphere: to seek out its inner forms and to define them in orderly structures . . .

The sphere is a shape of perfect restriction and discipline, because its center is equidistant from every part of its surface. I may spend a year or a life time seeking its hidden structures.

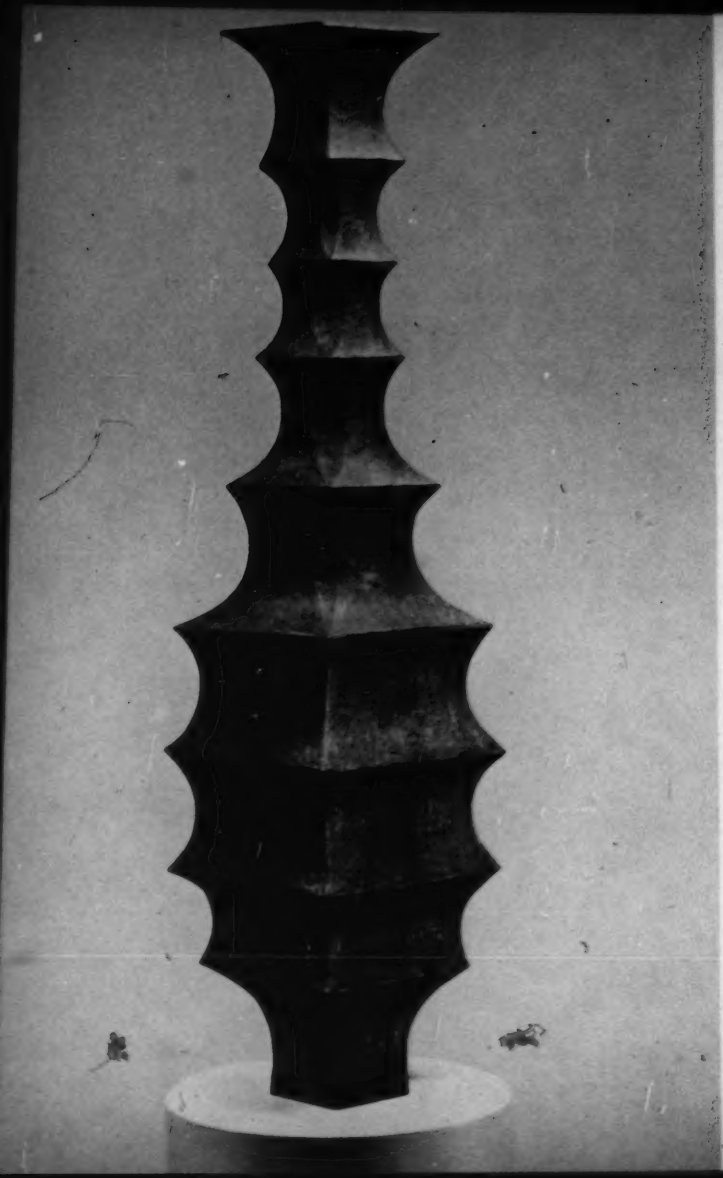
**ROBERT ZEIDMAN**

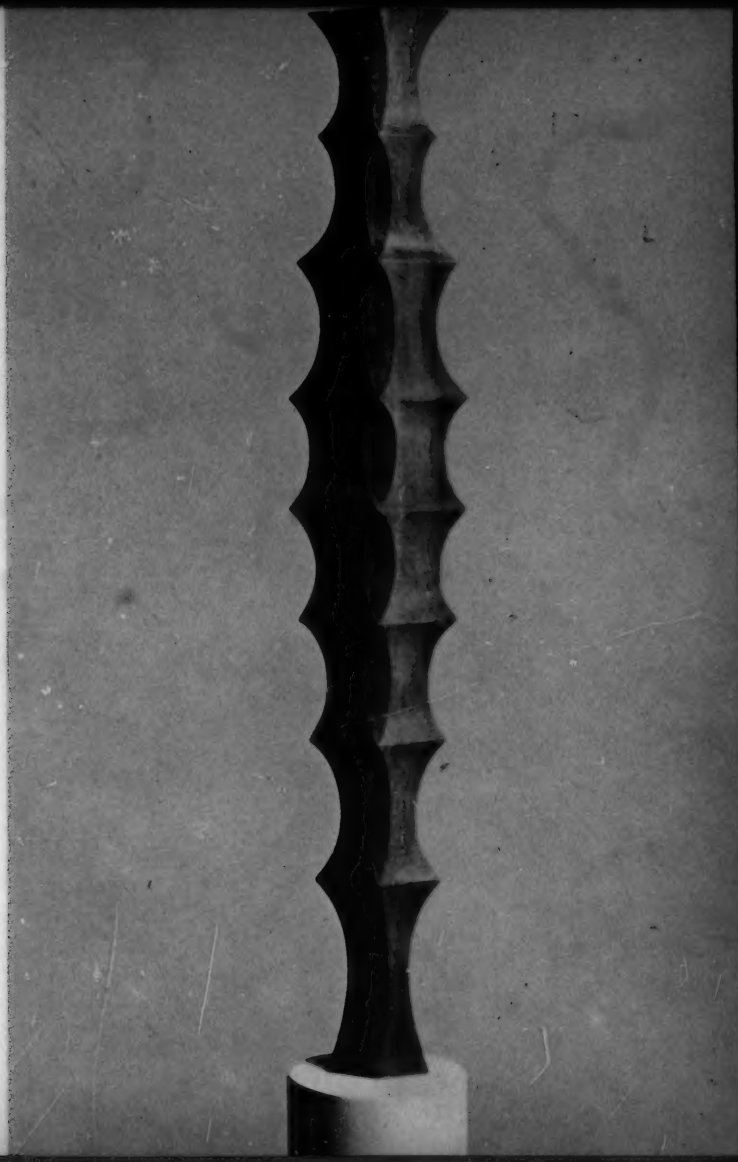
# CUNNINGHAM

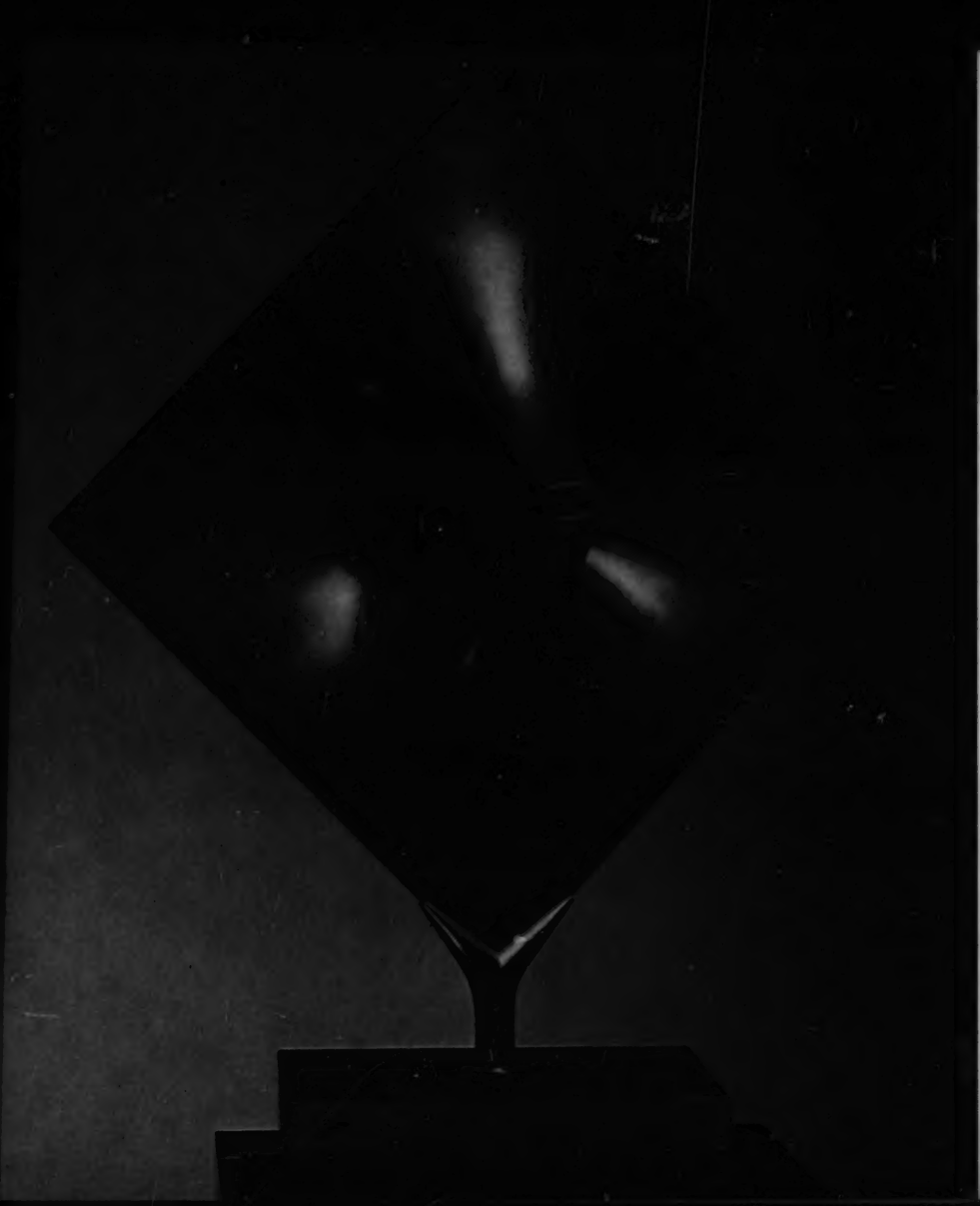
John Cunningham was born in 1940 in Greenwich, Conn. He began his art education at Kenyon College and continued his studies at the Yale School of Art and Architecture where he received two Yale Alumni Scholarships and obtained his B.F.A. and M.F.A. degress. In 1965 Cunningham entered the University of Pennsylvania, where he met and worked with Robert Engman and was awarded a Post-graduate Fellowship. In 1968 he went to Skidmore College. He was named Instructor in three-dimensional design, two-dimensional design and color, and was given a Faculty Grant for Research. He is still teaching there.

Architect Paul Rudolph commissioned Cunningham in 1963 to restore and cast the Louis Sullivan ornament for the Yale Art and Architecture Building. Two years later he was asked to execute an architectural screen for the Grace-New Haven Hospital.

In his sculpture work Cunningham has been interested in exploring the problems of forms in progression. His work has been seen in various group and faculty exhibitions.







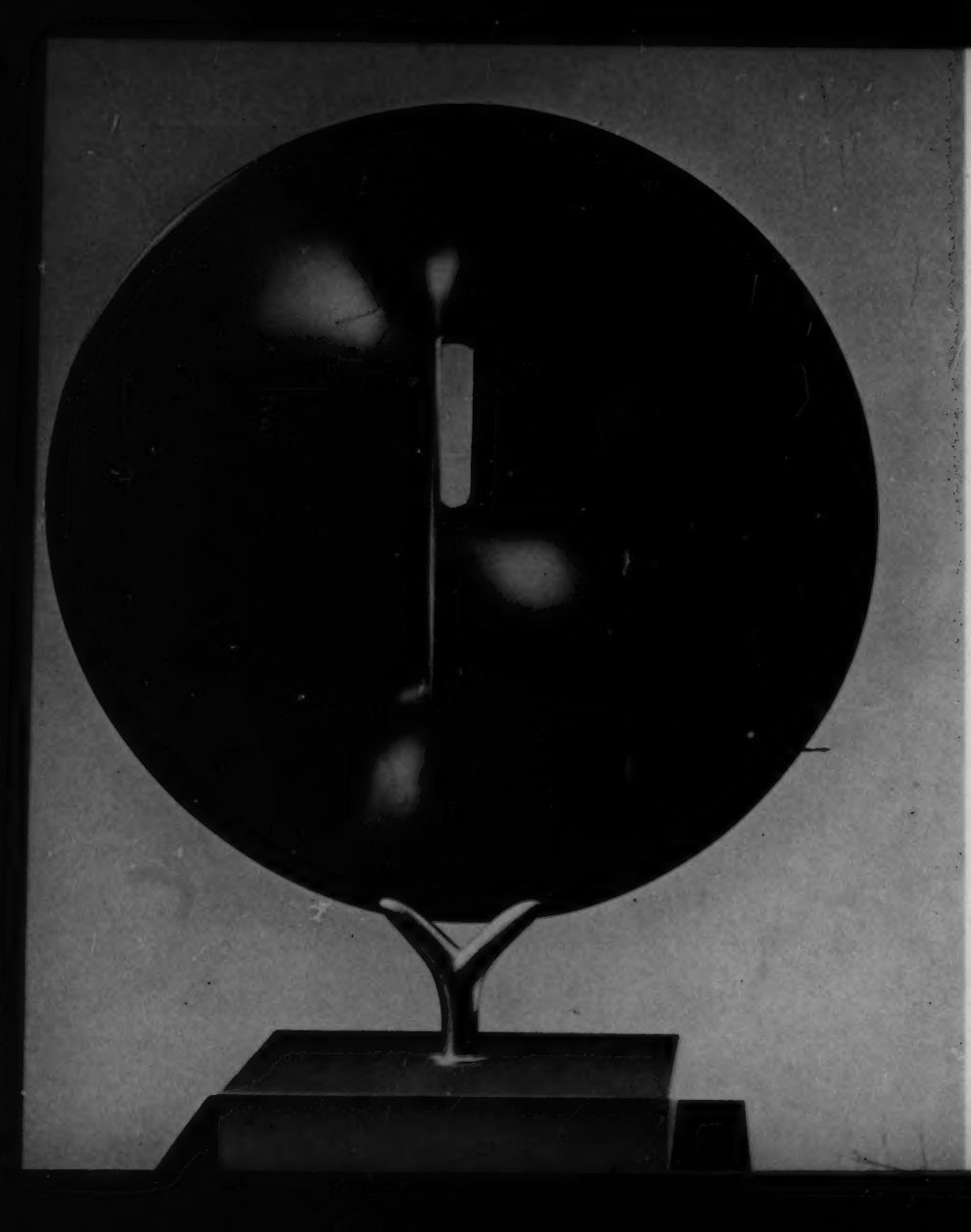
# ENGMAN

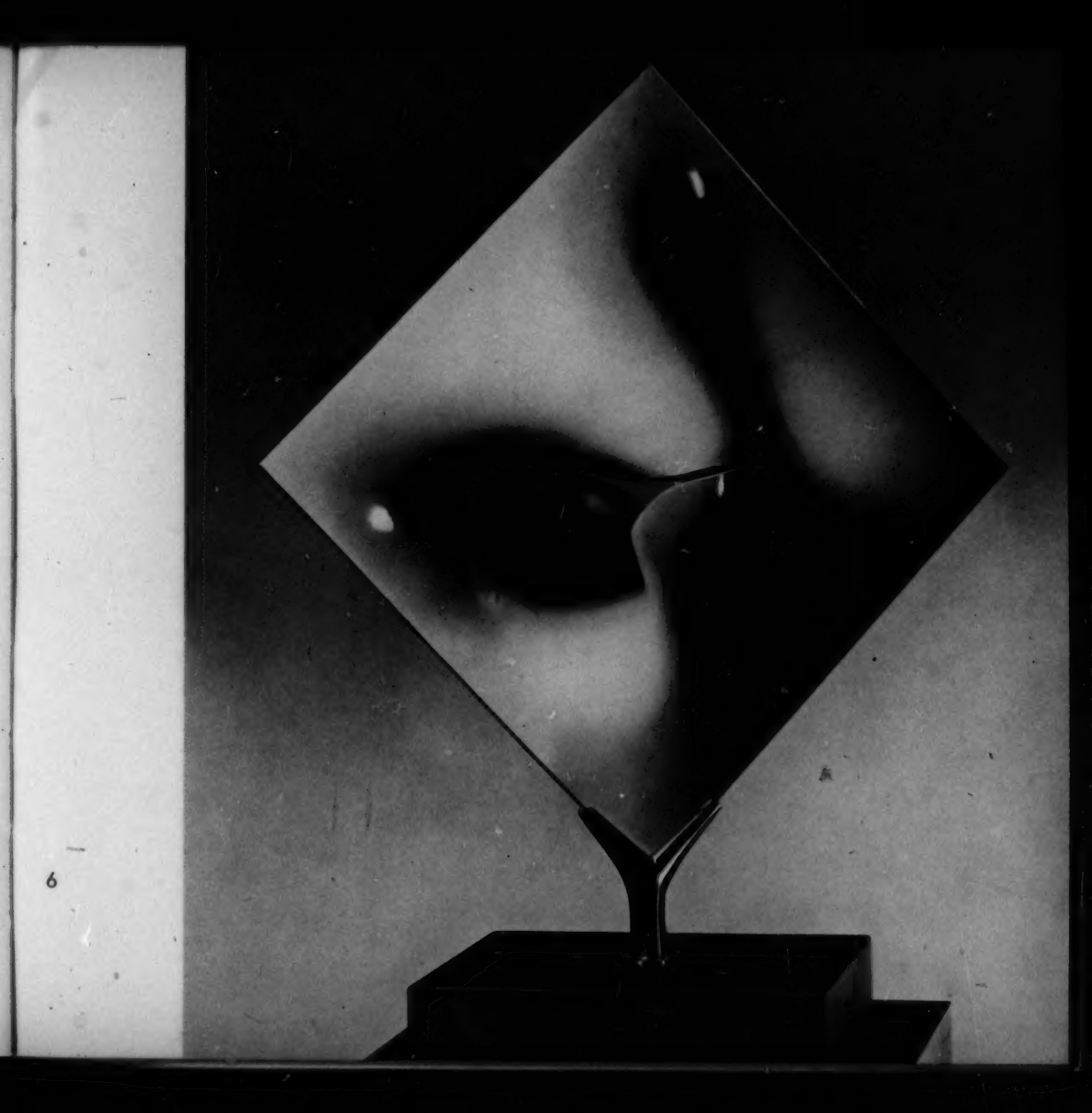
Robert Engman was born in 1927 in Bellmont, Pa. He studied art at the Rhode Island School of Design and obtained his B. F. A. degree there. In 1952 he entered Yale's School of Art and Architecture. He studied with Josef Albers about whose influence as artist and teacher he has been talking and preeching ever since.

In 1954 Engman received his M. F. A. degree from Yale, was appointed first Instructor and then Director of Graduate Studies in Sculpture. He left Yale in 1964 to become Professor and Director of Graduate Studies in Sculpture at Pennsylvania University.

Engman's career as sculptor and teacher developed parallely. While he was teaching, he was also working on perfecting his sculptural forms and surfaces. His work has been included in every major survey of contemporary sculpture, such as Aspects Of American Sculpture (Paris 1960); The Biennale of Sao Paulo (1961); several Bianial Exhibitions of American Sculpture at the Whitney Museum, etc. In 1960 Engman participated in the exhibition " Structured Sculpture " at the Galerie Chalette.

Engman was Lecturer and Visiting Critic at Princeton's School of Architecture, the Carnegie Institute, the Rhode Island School of Design, the Cleveland Institute of art and other academic institutions. His influence on successive generations of students has been of import.



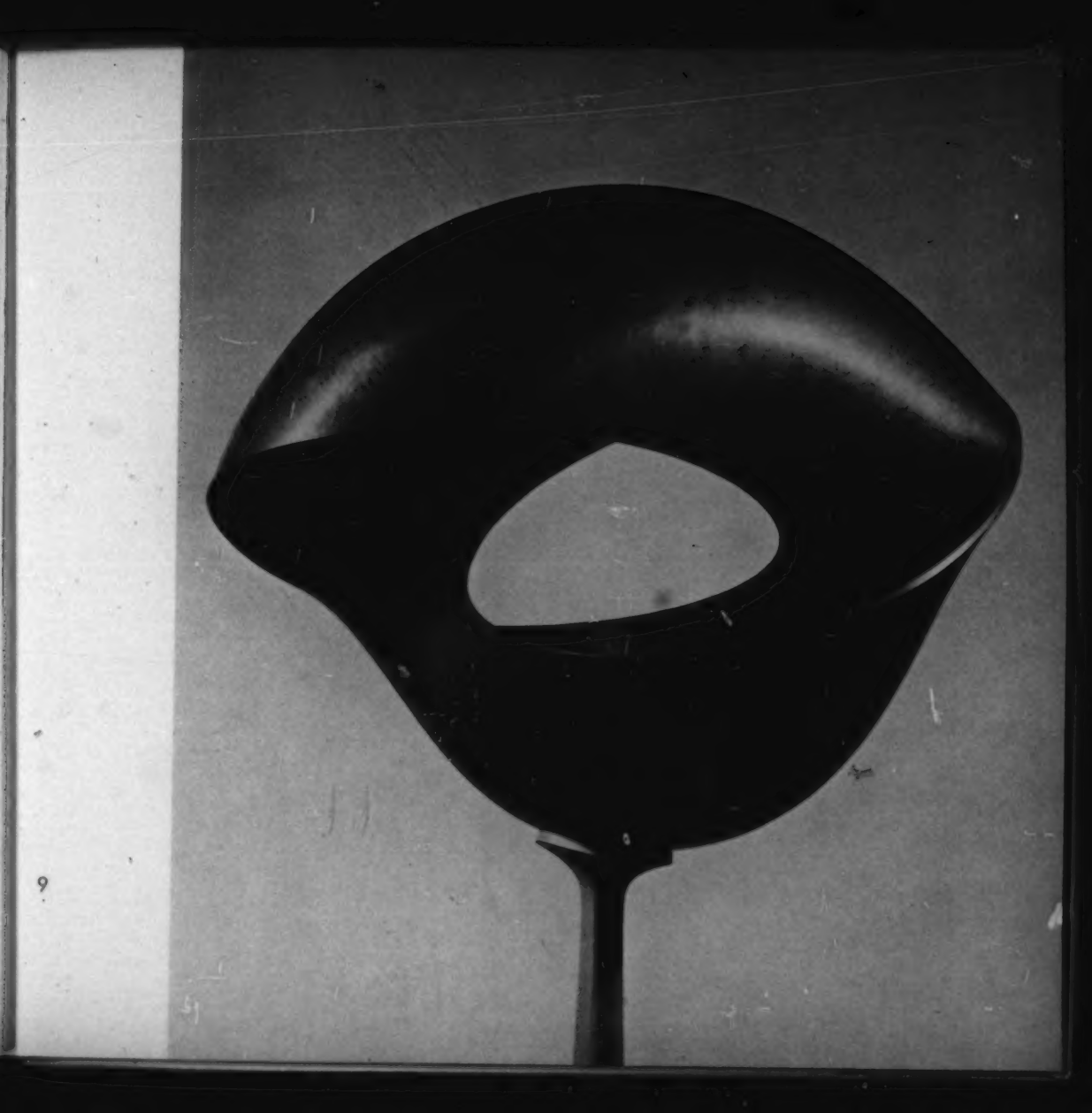


# HAUER

Erwin Hauer was born in 1926 in Vienna, Austria. He studied art at the Academy of Art there and later at the Academy of Brera in Milan, Italy. In 1956 Hauer came to the United States on a Fulbright Travel Grant from the Rhode Island School of Design. The following year he received a Fellowship from the Yale University Art School, studied with Josef Albers and was appointed Instructor. He left Yale in 1960 to live and work in Mexico, but returned three years later as Assistant Professor in Sculpture and has remained there in the same capacity.

Hauer's bronze sculpture as well as his industrial designs in metal and cast concrete have been exhibited prominently. His sculptures were shown at the American Mexican Cultural Institute in Mexico, the Carnegie Institute, the Yale School of Art and Architecture and the Yale University Art Gallery. In 1960 he was included in the exhibition " Structured Sculpture " at the Galerie Chalette.

Numerous installations of Hauer's industrial designs can be found in the United States, Canada, Italy, Austria, Venezuela and Mexico. His bronze sculptures and screens are in many private and public collections.

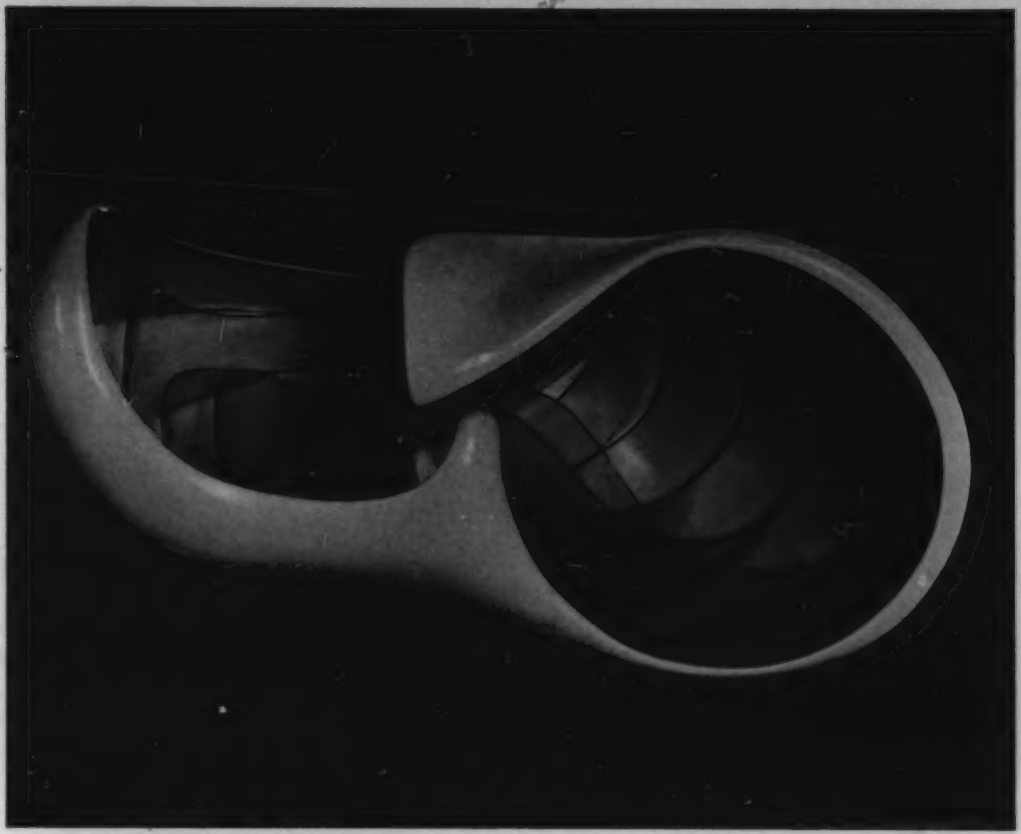


# DE MOULPIED

Deborah de Moulpied was born in 1933 in Manchester, N. H. She studied at the Boston Museum School where she received several scholarships. In 1959 she entered the Yale School of Art and Architecture where she studied with Josef Albers. Here again she received various scholarships and awards and obtained her B. F. A. and M. F. A. degrees.

Upon graduation from Yale Deborah de Moulpied accepted a teaching position at the Creative Art Workshop in New Haven and later at the University of Bridgeport. Although she has been teaching sculpture as well as drawing, three- and two-dimensional design and the Albers Colour Course, her own interests focused on sculpture. She has chosen plastics in their various forms as her sole material.

Deborah de Moulpied's plastic " Shells " were included in important art surveys like Recent Sculpture, USA; Recent Acquisitions (Museum of Modern Art); Plastics USA; Geometric Abstraction in America at the Whitney Museum; etc. She participated in the 1960 exhibition of " Structured Sculpture " at the Galerie Chalette. Her work is included in various prominent collections, private as well as public.



# REIMANN

William Reimann was born in 1935 in Minneapolis, Minn. He studied with Josef Albers at the Yale School of Fine Art where he majored in sculpture and received his B. F. A. and M. F. A. degrees. During that time he received several scholarships and fellowship awards including the Alice Kimball English Travelling Fellowship.

The Travelling Fellowship enabled Reimann to spend most of the 1959—60 academic year in England. There he concentrated on studying plastic structures at the Technical Service and Development Laboratoires of the British Imperial Industries.

Upon his return to Yale, Reimann was awarded a full scholarship and was named Instructor in Sculpture under Robert Engman. At the term's end, left Yale to accept a teaching appointment at the Old Dominion College in Norfolk Virginia. He remained there first as Instructor, later as Assistant Professor until 1964, when he was offered and accepted the position of Assistant Professor at Harvard University, where he is still teaching.

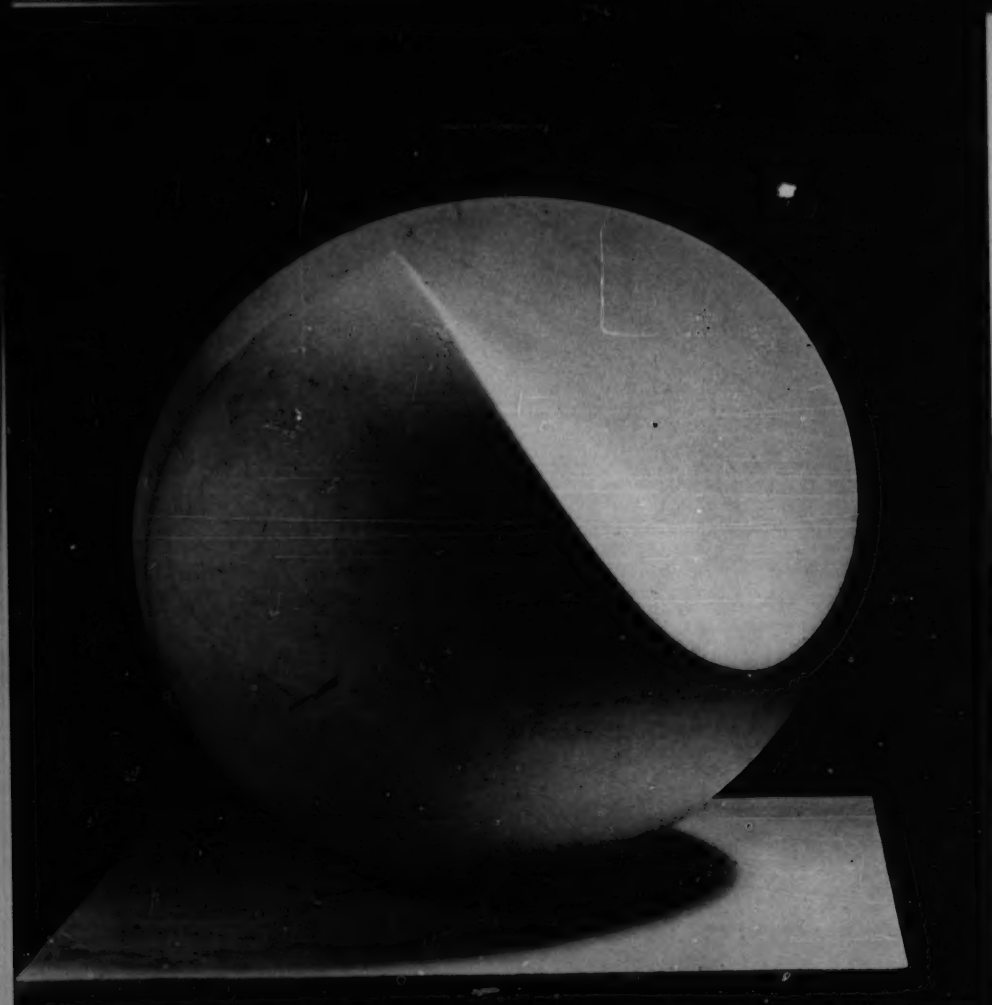
Concurrently with his teaching activities Reimann has been working as a sculptor. Departing from sheet material, mostly plastic sheeting, he has created unique works which have been shown widely. He has been included in the exhibitions Recent Sculpture USA; Plastics USA; Geometric Abstraction in America, several Bianial sculpture exhibitions and Young America at the Whitney Museum, the White on White exhibition at the De Cordova and Dana Museum and others. In 1960 Reimann participated in the exhibition " Structured Sculpture " at the Galerie Chalette.

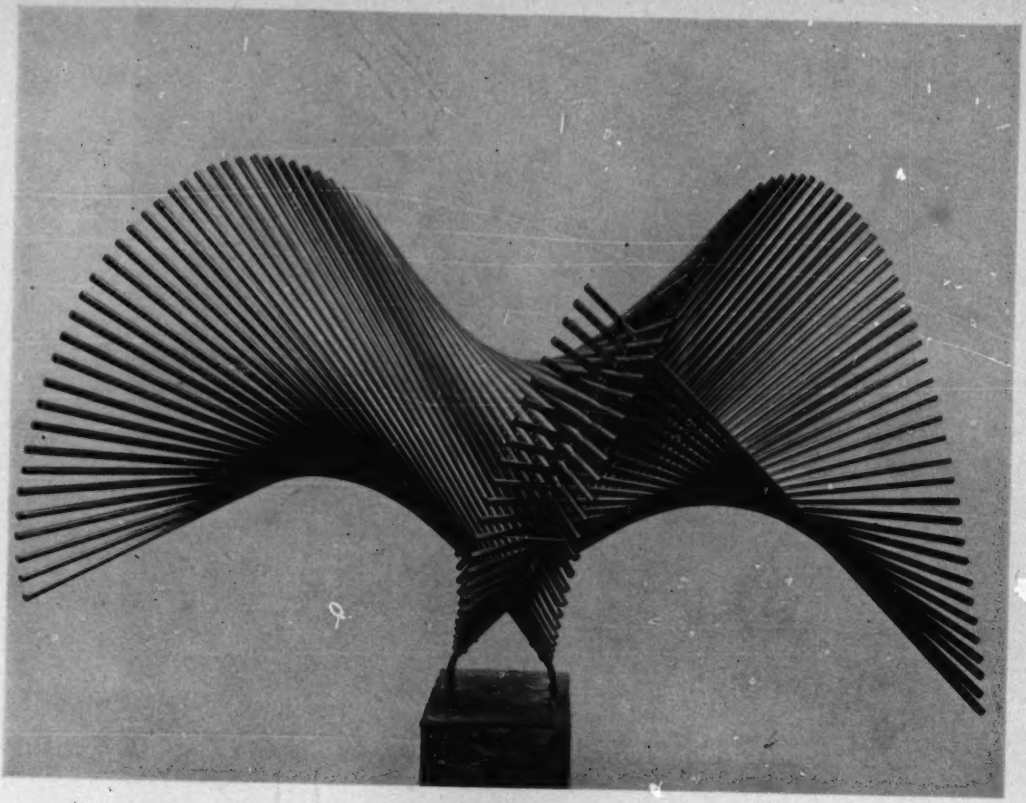
Stephanie Scuris was born in 1931 in Karyae, Greece. In 1949 she arrived in the United States with her parents and came to live in New Haven. There she began her art education at the Paeir School and continued her studies at the Yale School of Art and Architecture under Josef Albers, where she received her B. F. A. and M. F. A. degrees. During her terms at Yale she obtained various scholarships and was also awarded the Peabody Grant and the Reinhart Fellowship.

In 1964 Stephanie Scuris accepted a teaching appointment at St. John's College in Annapolis and later at Goucher College and the Maryland Institute College of Art, both in Baltimore. Her association with the Maryland Institute has continued to date.

Although Stephanie Scuris has been teaching various aspects of the plastic arts, her own work has concentrated on sculpture. Round or square brass, aluminum and stainless steel tubing have become her working material. Her investigation of the phenomena created by intersecting metal rods, which are interwoven in such a manner as to create planes, have led her to explore planes in stone sculpture. Carrara marble is her favorite stone material.

Stephanie Scuris' work has been included in the exhibitions Recent Sculpture USA; Geometric Abstraction in America at the Whitney Museum; White on White at the de Cordova and Dana Museum; One Plus One Equals Three at the University of Texas and others. In 1960 she participated in the exhibition " Structured Sculpture " at the Galerie Chalette.





# ZEIDMAN

Robert Zeidman was born in 1915 in Pittsburgh, Pa. He studied at the Carnegie Institute of Technology where he obtained a degree in Industrial Design. He continued his studies at the Case School of Applied Science in Cleveland and the George Washington University in Washington, D. C. He has achieved recognition and prominence in the field of industrial and graphic design and heads a leading design and engineering organization in New York.

Zeidman's passionate interest in sculpture led him to Yale, where he began formal art studies under Robert Engman whom he followed to Pennsylvania University, when Engman was appointed Professor at that Art School there. Currently he is dividing his time between his activities as a design consultant and sculptor.

A search for a satisfying form has led Zeidman to the exploration of the infinite plastic possibilities contained within the spherical shape. He works and carves the sphere in innumerable variations, using different preliminary materials and producing the finished sculpture either in marble or polished bronze. His work was exhibited by the Nordness and Graham galleries and has been acquired by private collectors and large corporations.

## CATALOGUE OF THE EXHIBITION

### CUNNINGHAM

1 Muliebrity. 1966
Oak, 24"

2 Obelisk 6, 1967
Mahogany, 48"

3 Untitled, 1967
Mahogany, 24"

### ENGMAN

4 Aspects of a Tone Poem, 1967—68
Bronze and enamel paint, 14"

5 Aspects of a Tone Poem, 1967—68
Bronze and enamel paint, 17"

6 Aspects of a Tone Poem, 1967—68
Bronze and enamel paint, 14"

### HAUER

7 Interchange of Volumes, 1967
Bronze, 23"

8 Untitled, 1967
Bronze, 28"

9 Loop, 1964—65
Bronze, 28"

**DE MOULPIED**

10 Frosted Vertical, 1967
Plexiglas, 70"

11 Contained, 1968
Polyvinyl and Epoxy Resin, 20"

12 Concretion, 1968
Polystyrene and Epoxy Resin, 18"

**REIMANN**

13 White Form, 1966
Translucent Plexiglas, 41"

14 Solid and Void No 3, 1968
Translucent Plexiglas, 58"

15 Sphere 1967
Translucent Plexiglas, 13"

**SCURIS**

16 Skedion D, 1968
Brass, 37"

17 Study within a Sphere, 1967
Marble 17" diameter

18 Skedion E, 1968
Aluminum, 58"

**ZEIDMAN**

19 Sphere IV, 1968
Bronze, 16" diameter

20 Ellipso-Sphere, 1968
Bronze, 12" diameter

21 Sphere III, 1968
Bronze, 16" diameter

PHOTOGRAPHS: OTTO NELSON

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# GALERIE CHALETTE